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American Art News

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NEW YORK, APRIL 27, 1912.

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EXHIBITIONS

Calendar of New York Exhibitions. See Page 2.
IN THE GALLERIES.

New York.

Blakeslee Gallery, 358 Fifth Avenue—Early English, Italian and Flemish paintings.
Julius Böhler, 34 West 54 St.—Works of art. Old paintings.
Bonaventure Galleries, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects. Choice paintings.
Canessa Gallery, 479 Fifth Avenue—Antique works of art.
C. J. Charles, 718 Fifth Avenue—Works of art.
Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.
C. J. Dearden, 7 East 41 St.—Old chairs.
Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.
Duveen Brothers, 302 Fifth Avenue—Works of art.
Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.
V. G. Fischer Gallery, 467 Fifth Avenue—Selected old masters.
The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.
P. W. French & Co., 6 East 56 St.—Rare antique tapestries, furniture, embroideries, art objects.
Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.
J. & S. Goldschmidt, 580 Fifth Avenue—Old works of art.
E. M. Hodgkins, 630 Fifth Ave.—Works of art. Drawings and pictures.
Holland Gallery, 500 Fifth Ave.—Modern paintings.
Katz Galleries, 103 West 74 St.—Paintings, engravings, etchings and framing. Special agents for Rookwood potteries.
Kelekian Galleries, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
Kleinberger Galleries, 12 West 40th St.—Old Masters.
Knoedler Galleries, 556 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzo-tints and sporting prints.
Kouchakji Frères, 7 East 41 St.—Rakka, Persian and Babylonian pottery, rugs.
Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.
Montross Gallery, 550 Fifth Avenue—Selected American paintings. Early Chinese paintings.
Moulton & Ricketts, 12 West 45 St.—American and foreign paintings. Original etchings.
Murray Hill Art Galleries, 176 Madison Ave.—Old Masters of all the schools.
Frank Partridge, 741 Fifth Ave.—Antique furniture. Chinese porcelains.
Louis Ralston, 567 Fifth Avenue—High class paintings by early English and Barbizon masters.
Henry Reinhardt, 565 Fifth Avenue—Old and modern paintings.
Scott & Fowles, 590 Fifth Avenue—High-class examples of the Barbizon, Dutch and early English schools.
Rudolf Seckel, 31 East 12 St.—Rare old etchings, engravings and mezzotints.
Seligmann & Co., 7 West 36th Street—Genuine Works of Art.
Steinmeyer & Sons, 34 West 54 St.—High-class old paintings.
Arthur Tooth & Sons, 537 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.
H. Van Slochem, 477 Fifth Avenue—Old Masters.
H. O. Watson & Co., 16 W. 30 St.—Works of art. Period furniture.
Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

Boston.

Vose Galleries—Early English and modern paintings (Foreign and American).

Chicago.

Moulton & Ricketts—American and foreign paintings. Original etchings.
Henry Reinhardt—Old and modern paintings.
Albert Roullier—Rare original etchings.

Germany.

Julius Bohler, Munich—Works of art. High-class old paintings.
Galerie Heinemann, Munich—High-class paintings of German, Old English and Barbizon Schools.
J. & S. Goldschmidt, Frankfurt—High-class antiquities.

G. von Mallmann Galleries, Berlin—High-class old paintings and drawings.
Dr. Jacob Hirsch, Munich—Greek and Roman antiquities and numismatics.

London.

P. & D. Colnaghi & Obach—Paintings, drawings and engravings by old masters.
R. Gutekunst—Original engravings and etchings.
E. M. Hodgkins—Works of art.
Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
Netherlands Gallery—Old masters.
Wm. B. Paterson—Early Chinese and Persian pottery and paintings. Selected pictures by Old Masters.
Persian Art Gallery, Ltd.—Miniatures, MS., bronzes, textiles, pottery, etc.
Sabin Galleries—Pictures, engravings, rare books, autographs, etc.
Sackville Gallery—Old Masters.
Shepherd Bros.—Pictures by the early British masters.

"THE SILVER COROT" SOLD.

The illustration on the first page of this issue is of an exceedingly choice example of Corot "Souvenir des Dunes de Scheveningue," purchased by Mr. Louis Ralston at the Buchanan sale at the Plaza Hotel last week for the bargain figure of \$5,300, and afterwards sold by him to Mr. Emil Winter of Pittsburgh.

The sale price was due to the great depression caused by the *Titanic's* loss and the public excitement, due to the arrival on the evening of the sale of the *Carpathia* with the survivors. The picture came from Goupil & Co. when bought by Mr. Buchanan, is of superior quality, and from its silvery tone is known as "The Silver Corot." It is described in Alfred Robaut's and Moreau-Nelaton's "Les Oeuvres de Corot" No. 2424.

VENICE EXHIBITION OPEN.

The International Art Exhibition opened on Tuesday at the Public Garden. Italy, England, France, Germany, Austria, Hungary, Belgium and Sweden are all represented, but for the second time no Americans have exhibits. The Italian paintings include a number of importance by Preveati Sezzanne, Cremona and Seluatico. The French pavilion is devoted exclusively to works by Simon, Latouche, Menard and Blanche. The English painters are at their best this year in watercolors. The exhibitors include Parsons, Waterlaw, Bell and Mme. Alma Tadema.

Mr. J. Pierpont Morgan was one of the central figures at the opening of the exhibition. The Duke of Genoa officiated in the name of King Victor Emmanuel.



SOUVENIR DES DUNES DE SCHEVENINGUE.

By Corot.

Purchased by The Ralston Galleries at the Buchanan Sale and afterwards sold to Mr. Emil Winter.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

Paris.

Charles Brunner—High-class pictures by the Old Masters.
Canessa Galleries—Antique art works.
M. Demotte—Antiques, works of art.
Dr. Jacob Hirsch—Greek and Roman antiquities and numismatics.
Hamburger Frères—Works of art.
Kelekian Galleries—Potteries, rugs, embroideries, antique jewelry, etc.
Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
Kleinberger Galleries—Old Masters.
Kouchakji Frères—Rakka, Persian and Babylonian pottery.
Reiza Kahn Monif—Persian antiques.
A. Sambon—Antique, Middle Age and Renaissance Art.
Steinmeyer & Sons—High-class old paintings.
Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

SEVEN HOLBEINS HERE.

On the authority of Seymour de Ricci it is learned through a cable to the "Times" that the Holbein which Mr. Benjamin Altman recently bought, is the seventh portrait by this artist to be brought to America.

Two of these are in the Metropolitan, Mr. W. K. Vanderbilt has one, Mrs. Gardner has two in her Fenway Museum in Boston and one is owned by a Canadian collector.

MORGAN TREASURES SAVED.

By good fortune the packing of the fifth consignment of Mr. J. Pierpont Morgan's collection of jewels and art works at the Victoria and Albert Museum was delayed and, although the shipment was billed for the *Titanic* the cases were not ready when she steamed on her first and last voyage.

A TINTORETTO SOLD.

The sale is announced by Knoedler & Co. to Judge E. H. Gary of the noted three-quarter length standing portrait of a member of the Slavoni family. The portrait, an admirable example of the Venetian master, was exhibited for some time this winter in the large entrance lobby of the Knoedler building.

MILLET MEMORIAL PICTURE.

A painting by Frank D. Millet, "An Old Time Melody," has been presented to the Metropolitan Museum by Mrs. Clarkson Cowl, daughter of Mr. George A. Hearn.

ACADEMY SALE.

Three sales have been made at the Academy since our last issue and these bring the total of this season to \$21,900. The total in our last issue should have been \$20,300, but owing to a typographical error read \$2,300.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

American Water Color Society, 215 West 57 St.—Annual exhibition to May 12.

Brooklyn Institute of Arts and Sciences, Eastern Parkway—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.

C. J. Charles Gallery, 718 Fifth Ave.—Early English pottery.

City Club, 55 West 44 St.—Paintings by W. Gedney Bunce, to May 1.

Cottier & Co., 3 East 40 St.—Early English portraits to Apr. 30.

Folsom Galleries, 396 Fifth Ave.—Paintings by Walter L. Palmer.

Georgian Galleries, 19 East 52 St.—Loan exhibition of Old Masters in aid of the Dickens Centenary.

Gimpel & Wildenstein, 636 Fifth Ave.—Paintings and sculptures by Henry Clews, Jr., to May 5.

Hodgkins Gallery, 630 Fifth Ave.—Early French drawings.

Katz Gallery, 103 West 74 St.—Paintings by Eliot Clark.

Kennedy Galleries, No. 613 Fifth Ave.—Etchings by William Strang.

Knoedler Galleries, 556 Fifth Ave.—Pastels by Pierre Tartoue and paintings by Dana Pond to Apr. 22-30. Also landscapes by C. Melville Dewey to May 4.

Macbeth Gallery, 450 Fifth Ave.—Selected pictures by Americans.

MacDowell Club, 106 West 55 St.—Modern paintings by Americans. Thirteenth group.

Metropolitan Museum, Central Park—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.

Montross Gallery, 550 Fifth Ave.—Paintings by Dewey, Daingerfield, Lathrop, Murphy, Tryon, Schilling, C. A. Winter and Horatio Walker.

Moulton & Ricketts Galleries, 12 West 45 St.—Etchings by Howarth, Brangwyn, Fitton, Lumsden, and other moderns.

N. Y. School of Applied Design for Women, 160 Lexington Ave.—Paintings by George Inness from noted collections to May 1.

Photo-Secession Gallery, 291 Fifth Ave.—Drawings by children.

Tooth Gallery, 537 Fifth Ave.—Colored mezzotints by Sydney Wilson.

EXHIBITIONS NOW ON.

An exhibition of handicraft work is on at the Oakly Manor Crafts Guild in the lecture room of the Mt. Vernon Public Library. Among the exhibitors are Grace Hazen, J. Charles Burdick, Dr. Mathew Beattie, Dr. Gullick, Robert Dulk, and others. The display consists of artistic jewelry, copper work, burnt wood, etc.

Hearn Pictures at Club.

Mr. George A. Hearn, with his noted generosity, has loaned twelve important paintings from his valued collection to the Salmagundi Club.

The examples shown are works of distinction by old and modern painters. There is a portrait "sketch" by Sir Thomas Lawrence of Sir Julius Angerstein, and a Venetian scene by Richard Bonington. There is a good example of T. Austen Brown, and a landscape, "Domain of Arnheim," by T. E. Mostyn, another English painter, is masterly. Nicholas Fechin's large canvas, "Bearing Off the Bride," reviewed before is also shown. There are likewise fine examples, respectively, by George Moreland, Genuaro Befani and E. A. Hornell.

Dana Pond's Portraits.

Dana Pond is showing thirteen portraits of well-known young New York matrons and maids, and two bust presentments of old Breton peasants at the Knoedler Galleries, No. 556 Fifth Ave. The artist paints with a broad and sure brush, draws as a rule correctly and vigorously, and frequently uses bold, if not audacious, color schemes and combinations. This gives to his work, at times, a somewhat sensational and theatrical effect, which, however, is now in vogue among the feminine portion of the art public.

Mr. Pond is easily one of the ablest of younger American portraitists and his display this year accentuates his cleverness and facility, if not his seriousness. The full-length seated portrait of Miss Marion Graham is most effective in expression and pose, but there is little substance under the black silk which mars the lower part of the canvas. The red and purple color scheme of the full-length standing portrait of Mrs. Herbert Scheffel is daring indeed, but successful. Fine expression and color—a deep blue—mark the full-length standing presentment of Mrs. George S. Graham and there are charming iridescent greens in the three-quarter length seated portrait of Miss Lucy Dodge.

A somewhat sketchy half-length of a girl is very Spanish in feeling. The study of an old Breton peasant's head is admirable in expression.

Pastels by Tartoue.

Cleverness of execution and refined color sense are the characteristics of some 14 portraits in pastel, for the most part oval bust, life-size presentments by Pierre Tartoue, shown at the Knoedler Galleries through Apr. 30. The artist, who came recently from France, has the faculty of catching a good likeness and is a skillful and facile handler of the colored chalks. The best portraits are perhaps those of Mrs. Chaskin, Mme. Alda, Miss Margaret Illington and Mr. Charles Henry Meltzer.

Landscapes by Dewey.

Charles Melville Dewey, has on exhibition some fifteen characteristic poetical and soft-colored and tonal landscapes in the upper gallery at Knoedler's. The most important works shown are "Betwixt Sun and Moon," "Early Dawn" and "Sun Showers." These appalling canvases emphasize the rare color sense and poetic feeling for Nature of the artist. He strikes now a low and soft note, and again one of deeper quality as, for example, in his "Russet Hues."

Clark at Katz's.

The last exhibition of the season at the Louis Katz Galleries, 103 West 74 St., is one of a collection of paintings by Eliot Clark. The artist reveals, as usual, in this attractive display, his rare sympathy with nature and fine color sense. The exhibition is varied, both in subject and treatment, the canvases are faithful transcriptions of nature in her many moods, and have good atmosphere and quality. The artist handles his greens unusually well, and the entire exhibition is joyous in feeling. It is difficult to make a selection of the nineteen attractive works shown, but "Sand Dunes—Sea," which holds the place of honor, is simply painted, low in tone, truthfully rendered, and makes a strong appeal. "Marsh Lands," is rich in quality, and "The Derelict" may be commended for its remarkable sky and color harmony. "Decorative Landscape" has bush greens, and is a joyous rendition of spring. "The Old House and the Lilac Bush," "First Light—Grand Cañon," and "Apple Blossoms," are all good canvases.

Furniss Drawings at National Arts.

A collection of original drawings by Harry Furniss, illustrating the works of Charles Dickens, is now on at the National Arts Club, 119 East 19 St. The works are all representative of the artist's cleverness in characterization and his interpretations of Dickens' characters are probably among the best known. They portray action and an intimate study and sympathy with his subjects.

At the opening reception on the evening of Apr. 24, Mr. Furniss gave an interesting talk on Dickens and his characters.

ART BOOK REVIEW.

The English Pastellists.

"English Pastels," by R. R. M. See, G. Bell & Sons, Ltd., London. The edition of this handsome work is limited to 650 copies, and is profusely and beautifully illustrated.

Many of the reproductions are in color and are works of art in themselves. The author spent years in compiling the volume, visiting personally the great collections of the English school of pastellists. The list of plates includes examples by Raeburn, Constable, Reynolds, Romney, George Willison, Gilbert Stuart, Henry Moreland, James Fergusson, Mary Benwell, Lady Bell, Henry Singleton, George Chinnery, and many others.

The way in which the author compares the delicate technique of the English pastellists with that of the painters in oil whom they most closely resemble, without, however, confounding the two, is as clever as it is realistic. Beginning with Russell (1745-1806) the reader is carried entertainingly through the careers of Angelica Kaufmann, Daniel Gardner and Maria Cosway, a pupil of Reynolds who exhibited at the Royal Academy for the first time in 1870, and who was noted for her miniatures, as was also her husband, Richard Cosway.

There is a delightful chapter on the pastel work of Frances Reynolds, the youngest sister of Sir Joshua Reynolds, who, while she worked only as an amateur, and received little encouragement from her talented brother, executed some creditable and even able miniatures and pastels. The several other women pastellists who flourished in the 18th and 19th centuries, and whose artistic successes are sympathetically portrayed are Anne Russell, Lady Diana Beauclerk, Lady Lytton, Catherine Read, and Georgiana Shiley.

BUCHANAN PICTURE SALE.

Eighty-three oils, principally by the Barbizon masters and belonging to the estate of the late William Buchanan were sold at the Plaza Hotel, Apr. 18, by the American Art Association for a total of \$71,405. Owing to the general depression caused by the *Titanic* disaster and the arrival on the same evening of the *Carpathia* with the ill-fated ship's survivors, the sale was not well attended and the prices obtained were in many instances, absurdly low.

One of the finest marines of Jules Dupré that ever came up at a New York auction, "Fishing Vessels off French Coast," a canvas, 18 in. high by 26 wide, was secured by Mr. H. Sinclair, for example, for only \$1,000. General regret was expressed that the sale could not have been postponed.

Titles of works, artists, the better prices paid and the buyers' names follow:

Sunset, Rousseau; Miss A. C. Graham, St. Louis.	2,200
By the River, Daubigny; M. Knoedler & Co.	3,400
Venus and Juno, Robert Glendening	1,150
Paysanne et son Enfant, Le Matin, Corot; W. C. Thompson	3,200
Sheep in Stable, Charles Jacques; C. L. Sylvester	600
Gorges de Franchard, Fontainebleau, Rousseau	1,200
C. W. Kraushaar	1,200
Souvenir des Dunes de Scheveningue, Corot, Louis Ralston	5,300
Evening on the Oise, Daubigny; M. Knoedler & Co.	3,400
Winding Road, Jules Dupré; C. L. Sylvester	1,100
Springtime, Daubigny; A. Tooth & Sons	6,100
Fishing Vessels off the French Coast, Dupré; H. Sinclair	1,000
Dawn on the Oise, Daubigny; David Warfield	1,900
Returning from the Mosque, A. Schreyer, Henry Schulteis	1,950
Morning after the Battle, A. De Neuville; C. W. Kraushaar	2,000
The Magdalen, Henner; Knoedler & Co.	2,150
The Bathing, Bouguereau; W. W. Seaman (agt.)	1,000
The Wheatfield, Cazin; W. W. Seaman (agt.)	4,000
Venice, Ziem; W. C. Thompson	2,400
White Cow, Van Marcke; J. W. Fleming	6,000
Pursued by Wolves, A. Schreyer; P. Berolzheimer	3,000
The Green Dell, Coubert; W. A. Gramer	530
Basket of Flowers, Plot; J. B. Von Silver	680
The Laundry at Passy, D. Ridgway Knight; C. J. McDonough	600
Mouth of the Thames, W. F. Xylander; Temple Bowdoin	1,850
Returning from the Threshing; Von Pettenkofen, Knoedler & Co.	600

HOE LIBRARY SALE.

(Continued)

At the sessions of Apr. 17, the total realized was \$15,883. Mrs. Robert Hoe gave \$195 for "The Hind and Panther," by Dryden. Eight first editions of Thomas Decker's writing went to Mr. George D. Smith for \$1,690. Chas. Scribner's Sons paid \$410 for "Tour of France and Germany," by Dirbin, and \$1,100 for a collection of 541 original drawings ascribed to many artists. Mr. E. F. Bonaventure paid \$330 for Claude Joseph Dorat's "Les Baisers precedes du Mois de Mai, Poeme," Paris, 1770.

Competition was keen, April 18, when the auctioneer announced the sale of John Gower's "Confessio Amantis." The first bid of \$3,500 was made by Mr. Walter Hill of Chicago. It went to Mr. Smith for \$10,500. Mr. E. F. Bonaventure paid \$680 for four volumes of "L'Art," by Edmond and Jules de Goncourt.

Mr. Smith was the largest buyer at both sessions, Apr. 19. His purchases included a French "Horae" on vellum for \$1,435. "The Gallant Delectable and Pleasant Hystoria of Gerileon of Englande," by Steven De Maison Neufue Bordelois, translated into English by Myles Jennynge, London, 1778, for \$475. "The Beauties of the Court of King Charles II," by Anna M. Jameson, London, 1833, for \$155 and others.

Mr. George D. Smith obtained eight splendid gems of "Horae" for \$12,785, at the sale, Apr. 22. It is rumored that this purchase by Mr. Smith was for Mr. H. E. Huntington. A MS. illustrated with miniatures, went to Mr. F. C. Lewis of Philadelphia for \$1,250.

HAMPDEN ROBB SALE.

Art objects, etc., removed from the residence of the late J. Hampden Robb were sold at the American Art Galleries, Apr. 24 and 25. The Metropolitan Museum secured a pair of beautiful Hague plates formerly in the Joseph Bonaparte collection, for \$250 and an old Sévres mug for \$100.

The tapestries, rugs and carpets and the paintings were sold yesterday afternoon and evening, respectively, at the Plaza. Further notice of the sale will be made next week.

PHILADELPHIA ART SALE.

Some 160 paintings from the collection of Mr. Harrington Fitzgerald will be sold Apr. 29 and 30 at the Philadelphia Art Galleries. Artists represented in the catalog are Da Vinci, Hals, Rubens, Botticelli, Greuze, Corot, Troyon, E. A. Abbey, A. H. Wyant, Gilbert Stuart, and others.

REMOVAL NOTICE.

The offices of the "American Art News" have been removed from 18-20 West 42 St. to 569 Fifth Ave. (Wind-sor Arcade).

RARE BOOK LOST AT SEA.

A copy of Omar Khayyam which sold at Sotheby's last month for \$2,000 to an American collector was shipped on the *Titanic*. It had taken the book binders over two years to execute this binding which was set with over one thousand precious stones.

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EXPERT OPINIONS UPON WORKS OF ART

MANY readers of the AMERICAN ART NEWS will from time to time come into possession of Pictures or Objects of Art which may be of considerable value.

The Expert Department of the BURLINGTON MAGAZINE has a special system of meeting such cases. On payment of a Preliminary Fee of Five Shillings (even this is remitted in the case of Annual Subscribers to the Magazine), the enquirer will be authoritatively informed whether the work of art submitted is of any considerable value. Should it prove valuable, a special opinion and guarantee from well-known experts can be subsequently arranged. Should it be valueless, no further expense whatever is incurred.

Full particulars sent on application.
EXPERT DEPARTMENT

The Burlington Magazine, Ltd.
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IN AND OUT OF THE STUDIOS.

Edmund W. Kingsbury is holding an exhibition of some 30 paintings at the Ovington Galleries, 314 Fifth Ave. during this month.

Castle Keith of Syracuse has had a typical oil accepted by the International Exhibition at Amsterdam, Holland, where it is hung on the line.

Wilhelm Funk will give a reception at his studio, 119 West 42 St., tomorrow evening as a farewell to Madame Jomelli.

Through the courtesy of Mrs. Francis Rogers, the Art Workers Club, 224 West 58 St., was afforded a charming musical evening on Sunday last. Members of the Amateur Concert Club graciously entertained the members with singing and instrumental music. Mr. Wendt gave some of his exceedingly clever pianologues.

Charles P. Gruppe whose good landscape work is so well known as to need no comment, has painted several portraits this winter, among them one of Mr. Mark Blumenberg, editor of the "Musical Courier." His son Paul, the gifted cellist, sailed from New York last week for a concert tour through Europe.

Edward H. Potthast's large canvas, "Mount Victoria," was purchased recently by Mr. H. Marks. The artist contemplates spending a part of the summer at least in the West, and will probably also visit Alaska.

Dr. Pisor, head of the German Hospital, recently purchased one of Albert Groll's Arizona pictures, another important canvas was also sold by the artist to a prominent actor.

At his Sherwood Studio, De Witt M. Lockman recently painted the portrait of Mrs. Swift, of Chicago. The subject was represented in a standing pose with her champion greyhound. The arrangement was picturesque and the handling able. Another portrait nearing completion is a decorative presentment of two sisters. The predominating color note is the white of the sitters' gowns, which the artist has cleverly manipulated and combined with an appropriate background. The likenesses are said to be excellent.

Mrs. Florence May, of New Orleans, who has spent several years in California, has recently removed to this city, and has taken a studio, temporarily, at 230 West 107 St. She contemplates holding an exhibition of her marines and landscapes at a down-town gallery in the near future.

Roswell M. Shurtleff, whose new studio is at 350 West 55 St., reports a successful winter. Among important canvases which he has sold are, "Gray Day," purchased by Mrs. S. Spear, of Springfield, Mass. "The Pathway of Light," was sold to Mrs. Murray Gibson, of Philadelphia. An unusually fine canvas, "Forest Glade," went into the collection of Mr. Phil. Correll, and "Glimpse of the Giant," also found a home in Springfield.

Mr. and Mrs. Joel Nott Allen gave a reception and tea at their Sherwood Studio last week, where Mr. Allen's recently completed portrait of Mrs. William Van Cortlandt was shown. The sitter is becomingly clad in a simple white gown, a well-thought out background combines harmoniously with the general arrangement. Among the guests were Roswell M. Shurtleff, Charles Lang, Isidor Konti, Mathias Sandor, Mr. and Mrs. E. Irving Couse, also Mrs. Robert Livingston, Mrs. Oliver Livingston Jones, Mrs. John Ogden and Mrs. P. Potter.

Carle M. Boog has removed his studio from 114 East 23 St., to 1133 Broadway, where he expects to work for the next few months before he leaves town for the summer.

AMERICAN ARTISTS IN SALON.

Paris, April 17, 1912.

(From our own Correspondent)

A special visit to the new Salon made to locate and review the works of the American painters, sculptors and etchers represented, resulted as follows: Myron Barlow sends three honest canvases, "The Toilet," "The Choice," and "Fair Reader." I like the fancy subject of Miss Bigelow's; Roy H. Brown has three strong landscapes, "The Downs," "Autumn," and "An Old Corner;" James Stewart Carstairs of Philadelphia has a portrait of Miss Carstairs, and Minerva Chapman of Chicago, an interior, cleverly thought out. I like less the portrait of Count de Souza-Roza painted by Maria L. Cotton of New York. Edward Cucuel of San Francisco shows merit in his "Autumn Leaves;" Helena Dunlap of Los Angeles, has sense of color in the "Japanese Umbrella." Jessie Benton Evans of Ohio shows a landscape, "Olive Fields," while Mrs. Fairchild Low deserves praise for a fine "Sunrise at Mont St. Michel." I prefer it to her other work, "Interior of the Knight's Hall."

I now pass to a very important group. F. C. Frieske shows a trio of canvases as good as he ever painted. They are "The Open Window," "The Lily," a "Nude" and "Woman Asleep," which emphasize his versatility. Also typical are the pictures of Walter Gay, an old hand at painting, who still has a masterly touch. He shows this year "The Breakfast," "The Sofa" and "The Yellow Armchair." Della Garretson sends a "Rag Market at Bruges" and M. R. Greeley, "Rest" and "Pont-Royal." Ch. W. Hawthorne has a good canvas; J. R. Hopkins of Ohio has two good works and A. Koopman three.

Mrs. Lee Robbins of New York is amateurish. I prefer the work of Miss Mars and Miss Norcross. To praise Miss Nourse of Cincinnati is not necessary. She is a thorough artist, and sends six pictures this year, from which I would select as the best the "Child Asleep," and the "Mother and Baby."

George Oberteuffer shows the "Church in Dieppe," and A. Poole of Chicago a poor portrait. I also recall the work of Miss Ravlin, Edwin Scott, W. H. Singer of Pittsburgh, H. E. Smith of Boston and J. L. Stewart of Philadelphia, who all send pictures of no great interest. L. C. H. Thorndike's landscape is fine indeed. E. F. Tolman sends an interior, E. P. Ullmann of New York is amusing in his "Dancer," and poetical in his "Garden Scene." I like Miss Upton's portraits and although a bit weak in drawing, I prefer her "Mrs. Alfred Lyttleton" to her "Mrs. Balfour."

I must not forget either Miss Watkins' "Old Street in Normandy," or the good portrait by F. F. Weber of Columbia.

Good Drawings Shown.

Among artists exhibiting drawings, watercolors, cartoons and miniatures, I especially remarked the following: M. J. Chapman, F. Este's (four numbers), E. L. Florance of Philadelphia, watercolors; H. Hallowell's (of Boston) and N. R. Hartwell's miniatures. Mrs. R. O'Neill of Wilkesbarre, Pa., shows four drawings full of spirit, and E. D. Pattee peasants as usual and G. N. Wishaar of New York a portrait of Xavier Martinez and one of Miss Grace George.

Sculptors, Etchers and Engravers.

There are also many American sculptors represented, but I can only mention A. Brereton of New Haven, S. M. Greene, M. Hoffmann of New York, J. Prahar, E. Shonnard of Yonkers and

Gertrude Vanderbilt Whitney of New York. All their exhibits are fair.

A. C. Robinson of New York has a powerful head of a child and E. R. Zettler of Chicago a fine statue, "The Spring."

Among the etchers and engravers I have chosen as best deserving notice E. B. Hopkins of Michigan, M. L. G. Hornby of Lowell, Mass., M. H. Lespinasse of Stamford, Conn., M. H. Morgan of Chicago, M. G. Plowman of Minnesota, H. A. Webster and M. H. Winslow of New York.

I must also say a good word for two American decorators, Miss M. A. Wright and M. B. Van Vorst of New York.

Canada is honored by the exhibits of Florence Black of Toronto and M. C. A. Cagnon of Montreal.

On the whole American artists show their vitality, although I have known them better represented in former years.

R. R. M. SEE.

ARTS FEDERATION TO MEET.

The third annual convention of the American Federation of Arts will be held in a gallery of the National Museum in Washington, D. C., May 9, 10, 11 and 12, with morning and afternoon sessions, save the afternoon of May 11, which will be devoted to an excursion to Mt. Vernon.

The change of location of the convention meetings from the Willard Hotel, is a good one, and it is a pleasure also to note that the number of more or less Academic papers, which have been a feature of the past conventions will be this year comparatively few.

Mr. Robert W. de F. Forest will make the opening address, and among the speakers and readers of addresses will be Messrs. Edward D. Libbey, James P. Heney, Cass Gilbert, Richard B. Watrou and Miss Leila Mechlin.

It is sad indeed to realize that the secretary, Francis D. Millet, scheduled for a report and an evening lecture on historical costumes, will never again appear before an earthly audience. Mr. Millet's sad and heroic death will, it is to be feared, cast a gloom over the convention this year.

MONTREAL.

Mr. Edward S. Curtis of New York and Seattle, who is compiling that stupendous work called "The American Indian," is holding an exhibition in the Art Gallery of the pictures used in the illustration of this publication. These bring home to all the romantic, historic and poetic side of Indian life.

The work consists of some 20 volumes and 20 portfolios, containing in all over 2,000 illustrations.

OBITUARY.

S. Ward Stanton.

S. Ward Stanton, the marine artist, was lost on the *Titanic*.

Mr. Stanton was returning from Spain where he had been making sketches in the Alhambra for a series of marines to be placed in the new Hudson river steamer, *Washington Irving*.

F. Benedict Herzog.

F. Benedict Herzog, who was known in the art world by his original and able work in artistic photography, died at Roosevelt Hospital on Apr. 21, from the shock of an operation, aged 53. His rare ability in figure composition won him deserved reputation and gave him an unique place in his profession. He was the inventor of the Teleseme and other electrical devices and also of a police call system, and was president of the Herzog Teleseme Company.

WATER COLOR DISPLAY OPENS.

The forty-fifth annual exhibition of the American Water Color Society opened at the galleries of the Fine Arts Society, 215 West 57 St., with a reception and private view on April 24th, to continue through May 12th.

The galleries present an harmonious appearance, and the exhibition has about the usual average of merit. In all, 272 watercolors and pastels are shown. Some are the works of artists who have long since arrived as well as promising works by younger aspirants.

The exhibition is honored by a fine example of the eminent Dutch artist, B. J. Bloomers, whose "November at Scheveningen" is typical and appealing. Carlton Chapman is represented by some of his interesting marines, among which "The Victor" is especially noteworthy. Jessie Arms sends several small decorative pictures, interesting in color and design. F. Hopkinson Smith is represented by typical subjects, and Alice Schille and Hilda Belcher are among the strongest exhibitors. C. Warren Eaton sends six examples of which "Evening, Lake Como," and "The Willows" deserve special mention. W. Merritt Post's "Rising Moon," Wm. Ritschel's "Breezy Morning," R. M. Shurtleff's "Lake in the Adirondacks," W. H. Drake's "Bossy," Eliot Clark's "Pastel Study" and Emma Lampert Cooper's "The Tower House" are well worthy of study. A. H. Platt's "Garden Gossip" and "The Far Away Ship" are able performances. There is an appealing landscape, "New England Hills," by A. T. Schwartz. Arthur T. Keller's "The New Purchase" is strong and well painted and Chauncey F. Ryder's "The Green Door," is poetically typical. Mrs. E. M. Scott has several good flower pieces, and Elizabeth F. Hardenbergh's "Pansies" must not be overlooked. Blanche Dillaye, Alexander Schilling, Harry Townsend and Edith Penman are entertainingly represented. Henry J. Glintenkamp, one of the younger artists, shows unusual talent in characterization. His "Two Women" is a compelling little work. Charles P. Gruppe's "Under October Skies," with its soft grays and greens, is unusually sympathetic. Norwood MacGilvary, Rhoda Holmes Nicholls and H. W. Tomlinson have good examples. A. P. de Hass sends one of her typical marines. William J. Whittmore's "Bacchante" is good in color and arrangement. Cullen Yates' "Hazy Morning" is full of tender atmospheric qualities and is an appealing subject. Isaac Josephi is represented by "Early Autumn," a colorful and poetical work. The "Jungfrau" and "Souvenir of Holland," by Edward H. Potthast find him in a happy mood. F. K. M. Rehn is represented by "Rafe's Chasm, Magnolia," a typically good work and E. L. Henry's "At the Canal Lock," which has already been sold, is one of his best examples. Arthur Schneider's "The Sawmill" and Geo. H. Smillie's "Breaking Away," O. C. Wiggand's "Spring in the Meadow" and Frederick Crane's "Planning"—a pastel—are worthy of mention. Other good examples are by Edward C. Volkert, Jane Peterson, Howard McCormick, Henry Reuter Dahl, Clara Weaver Parrish, Angela O'Leary, Kentaro Kato, Florence Frances Snell, M. O. Kobbe, David B. Mille and Clara MacChesney. There are also two examples by the late Howard Pyle, and two typical works by Colin Campbell Cooper.

The prizes will be awarded next week.

L. MERRICK.

REMOVAL NOTICE.

The American Art News offices are now located at 569 Fifth Ave. (Windsor Arcade).

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BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale
of art works of all kinds, pictures, sculptures, fur-
niture, bibelots, etc., will be given at the office of
the American Art News, and also counsel as to the
value of art works and the obtaining of the best
"expert" opinion on the same. For these services
a nominal fee will be charged. Persons having art
works and desirous of disposing or obtaining an idea
of their value, will find our service on these lines
a saving of time, and, in many instances, of un-
necessary expense. It guarantees that any opinion
given will be so given without regard to personal or
commercial motives.

REMOVAL NOTICE.

The "American Art News" offices
are now located at 569 Fifth Ave.
(Windsor Arcade).

THE McFADDEN COLLECTION

Next week will be published a de-
scription of the notable collection of
pictures, chiefly of the early English
School, owned by Mr. John McFadden
of Philadelphia. The article will be
illustrated by reproductions of several
of the most important and effective
canvases in the collection. Orders for
this number of May 4, with this sup-
plement, should be sent in at once as
the edition will be a limited one.

REACTION AFTER SHOCK.

Probably no line or department of
human activity has been more directly
affected by the great sea tragedy of
last week than that of art. Dealers, art-
ists and collectors alike have only now
begun to recover from the deep and
universal depression that followed the
dreadful news of the *Titanic's* loss with
so many valuable lives, and which left
no time nor disposition for any thing
but excited waiting upon news and
mourning for the dead.

Never has a tragedy of any kind
affected so many people, and New York
especially stricken in the loss of so
many of her citizens, stood still in hor-
ror. Galleries and studios were de-
serted and the wheels of business
hardly revolved. The auction sales
were poorly attended and the prices
save at the Hoe library sale were piti-
fully poor ones. It has been no time
for the search for and the indulgence
in luxuries, and even the week closing
today has not brought much of a re-
vival.

But the world must move on and as
the days pass, even at this end of the
season, business in the art world must,
in the nature of things, revive. We
record today the opening sessions of the
sale of the third portion of the great
Hoe Library still in progress as we go
to press, and of the first two sessions
of the J. Hampden Robb sale which
closed last evening—the opening of the
annual Carnegie Institute Exhibition at
Pittsburgh, and that of the annual dis-
play of the American Watercolor So-
ciety in this city.

Next week, as elsewhere announced,
we will publish a description of the
noted picture collections of Mr. John
McFadden of Philadelphia, with il-
lustrations.

ANNUAL CARNEGIE DISPLAY.
(First Notice)

Last, and as usual, most important
of the larger routine public art exhibi-
tions of the year in the United States,
and the only one international in scope
and character, comes the sixteenth an-
nual display of the Carnegie Institute
in Pittsburgh, which opened with the
annual exercises on Founder's Day,
Thursday last, and will continue
through June 30.

There are 348 oils hung this year,
representing 255 artists, of whom 128
are Americans, 43 English, 32 French,
19 German, 11 Belgian and 4 Italian,
while three are natives of Holland, three
of Scotland, and three of Sweden, two
claim Switzerland and two Canada,
and one each respectively Russia and
Norway, as their birthplaces. It will
be seen, therefore, that half the exhibi-
tors, and almost half the works shown,
are foreign, which makes the display
truly international and a Salon, as the
word is understood in art circles.

Some Familiar Pictures.

Some eighty or more works or about a
quarter of those shown, have been already
seen by those who follow the annual larger
routine displays of the year—and this
past winter, the exhibition of the Société
Nouvelle, of Paris, in Buffalo, Chicago, St.
Louis and Boston—but the American and
the French canvases are again good to see,
well-hung and spaced in the large and beau-
tiful Carnegie Galleries, and some seem to
have taken on new beauty and attractiv-
ness in this setting. The writer was pleased
to see again, and to study such pictures as
Aman-Jean's portraits of his wife and Mrs.
Albert Herter, Thomas Anshutz's "Incense
Burner" and "Iris," Gifford Beal's "Hudson
River Highland in Winter," George Bel-
lows' "Beach at Coney," Louis Betts' "Por-
trait of Mr. Hutchinson," Jacques Blanche's
"Salome," George H. Bogert's "Frost and
Sunshine," Max Bohm's "Scout," John F.
Carlson's "Woods in Winter," Mary Cas-
satt's "Woman with Fan," William M.
Chases's "Portrait of Dr. Grosvenor," W.
A. Coffin's "Sunrise in Winter," Charlotte
B. Coman's "Early Evening," Colin Camp-
bell Cooper's "Bowling Green—N. Y.,"
Charles Cottet's "Breton Pardon" and "Por-
trait of Lucien Simon," Bruce Crane's
"Awakening Hills," C. H. Davis's "L'Al-
legro," Henry Golden Dearth's "June Moon-
rise," T. W. Dewing's "Recitation," Frank
Duveneck's "Whistling Boy," Lillian
Genth's "Springtime," Granville Smith's

"River Idyll," Birge Harrison's "Floating
Ice," Childe Hassam's "Room of Flowers,"
and "Reflected Sunlight," Robert Henri's
"Lady in Black," Gaston La Touche's "Vi-
sion Antique," Ernest Lawson's "Ravine,"
Gari Melchers' "Mother and Child," J.
Francis Murphy's "Afternoon Light," Jean
McLane's "Mother and Child," Willard Met-
calf's "Spring Afternoon—Central Park,"
Julius Olsson's "Silver Night," Raffaelli's
"Champs Elysees," E. W. Redfield's "Be-
tween Daylight and Darkness—N. Y.," Rob-
ert Reid's "Autumn Leaves," W. S. Robin-
son's "Grey Cliffs," John S. Sargent's "Ve-
netian Watercarriers," W. E. Schofield's
"Port of Boulogne," Susan Watkins Ser-
pell's "Visit," Eugene Speicher's "Portrait
of C. Dana Gibson," Bayard Tyler's "Even-
ing from Yonkers," E. C. Tarbell's "Woman
in Pink and Green," Robert Vonnoh's "Por-
trait of Talcott Williams" and his "Old
Bridge," Alden Weir's "Ploughing for
Buckwheat" and "Nocturne—N. Y.," Arthur
Wardle's "Leopards Fighting," and Irving
Wiles' "Woman in Black," and the good ex-
amples of the French Impressionists,
Monet, Maufra, Sisley, Renoir and Pissaro,
etc., as usual, loaned by Durand-Ruel & Co.
Among the familiar works which could
have been spared, chiefly because not rep-
resentative or adequate examples of their
painters, I noticed especially Alexander's
portrait of Maude Adams, which, while
typically soft and tender in tone and color,
is insipid in effect. Cecilia Beaux's double
portrait of a youth and maiden, hard and
tinny, Besnard's life-like but unpleasant pre-
sentment of former Senator Clark as a fash-
ion plate, Kenyon Cox's hard and crudely
colored "Vision of Moonrise," Elliott Dain-
gerfield's stiff and unlovely "Maidenhood,"
Ben Ali Haggin's flashy "Girl in Black
Gown," William Sergeant Kendall's smug-
faced children, "The Critics," and Edward
F. Rook's hard and unnaturally colored
"Snow, Ice and Foam."

The Prize Pictures.

The Jury, composed of John W. Beatty,
President; John W. Alexander, William M.
Chase, Ben Foster, Gardner Symons, W.
Elmer Schofield, Charles H. Davis, Ed-
mund C. Tarbell, W. L. Lathrop, Sir Al-
fred East, of England, and Henri Eugene
Le Sidaner, of France, awarded the follow-
ing honors: gold medal with \$1500 to
Charles Sims, London, England, for his
"Pastorella," silver medal with \$1000 to
Paul Dougherty, New York, for his "Fresh-
ening Gale," bronze medal with \$500 to
Henri Martin, of Paris, for his "Portrait of
My Son." Honorable Mention were given
to William Ritschel, N. Y., for his "Winter
Morning—East River," Ulrich Hubner,
Germany, for his "Summer Day," Laura
Knight, England, for her "Green Feather,"
Bertram Priestman, England, for his "Fish
Market," Lydia Field Emmet, N. Y., for
her "Olivia," John C. Johansen, N. Y., for
his "Village Rider."

The Jury found an unusually large num-
ber of paintings worthy of consideration for
honors, so large, indeed, that the following
resolution was adopted: "In view of the
exceptionally high standard represented by
the paintings set aside for consideration
with reference to honors, be it resolved that
six honorable mentions be awarded this
year, instead of four, but that this shall
not establish a precedent for the future un-
less the paintings considered reach the
same high standard." This significant ac-
tion indicates, in a measure, the exceptionally
high average quality of the collection.

The Lavery Exhibit.

Following the precedent instituted some
years ago, by Director Beatty, of setting
apart one of the smaller galleries at each
annual exhibition for the display of the
works of some representative foreign or
American painter—Gallery L now contains
thirty-six canvases, for the most part of
good size, from the able brush of the emi-
nent Irish contemporary painter, John Lav-
ery. This "one-man" show is alone worth
the trip to Pittsburgh to see, for while
Lavery's work is well-known and admired
by those American artists and art lovers
who have had the opportunity to see it
abroad, examples have only very occasion-
ally crossed the seas, and his fine and su-
perior art is not known to any extent to
the American art public. Some foreign
critics place Lavery far above Shannon, and
even near to Sargent. Certain it is that,
as the present well-chosen examples' evi-
dence—he has the vigor of brushwork, a
surety of drawing, a power of expression
and a color palette, that bring him into the
first rank of contemporary painters. The
man's versatility is astonishing. Here are
conventional, almost academic portraits,
such as those of "Miss Dundas," "Lady
with Sables," and "The Little Lieutenant,"
solidly painted and serious, dignified pro-
ductions, and beside them a broadly brush-
ed in, sketchy outdoor, with figures, full of
sunlight and breeze—"Breakfast on the
Terrace," a stretch of deep blue tropic sea,
a soft toned "Moonlight in Tangiers," a big

fine aired landscape, with tall, stiffly posed
maiden on a tall white horse, called a
"Modern Amazon," in the foreground, a
dashing portrait of a girl, full of rich color,
"The Black Turban," a delightful double
portrait group, "Father and Daughter," fine
in expression and admirably drawn, another
double portrait, "Girls in Sunlight," two
maidens walking, a joyous canvas with
sense of movement, rich sunlight and iri-
descent hues of gowns, a single-seated, full-
length portrait, "Waiting," a sweet-faced
girl in quaint old-fashioned gown and bon-
net, beautiful in color and sweet in expres-
sion—and last, a not over successful and
rather awkward study of Pavlowa danc-
ing.

The "Star" Pictures.

Notwithstanding the high average quality
of this year's display, there are certain
works which stand out from their fellows
and call so loudly for notice that they can-
not be ignored. There is a noticeable and
regrettable absence this year of the work
of certain clever foreign artists, such as
Nicholas Fechin, the Russian, who has one
small example only, and others who made a
stir in former years, and again it is to be re-
gretted that, even although it may be wise
to keep the general character of this one
annual American Salon conservative—that
some representation has not been given to
even the so-called "Futurists," "Cubists,"
and others, who, with Matisse and his fol-
lowers, have so stirred the French, and
even the English and German art worlds
the past three years. Such strong French-
men as Cottet, Menard, Carrieré, Simon,
Blanche, Martin, Dauchez, Sidaner, Raffa-
elli and La Touche, with the French Im-
pressionists above mentioned, are, as usual,
represented, while English art has such
painters as East, Leader, Priestman, Lav-
ery, Arnesby and Austen Brown, Pryde,
Orpen, Nicholson, Stanhope-Forbes, Mor-
rice, Muhrman, and Briton-Riviere, to show
its strength, and the great Zorn represents
Sweden; the clever Mancini, Italy; Blom-
mers' Holland; and such men as Hubner,
Kampf, Osterman, Strom, Stuck, and Zugel
—Germany. With these exemplified on the
gallery walls, the display, it may be as-
sumed, cannot be entirely dull. But these
men or their friends and followers have
represented their countries for many years.
Why not some new painters—why not
some—even a few examples of this so-
called new art movement in France and
Italy?

The only really "Star" pictures among the
prize winners, are Henri Martin's virile
high-colored, joyous outdoor portrait of his
son, a canvas aglow with sun and summer,
and the spirit of youth, and among the Hon-
orable Mentions, William Ritschel's strong,
large, clear-aided, truthful and splendid
rendering of a winter morning on the East
River front, and Laura Knight's "Green
Feather," a really stunning presentment of
a young woman in a green skirt and black
waist walking across breezy downs—a
daring color scheme well-handled—and
true and fine in action. Paul Dougherty's
"Freshening Gale" is typically vigorous, and
full of feeling for the sea, rich in color and
so clear in air as to be almost metallic.
There are cool, beautiful blues and clear,
fine atmosphere in Ulrich Hubner's harbor
fine atmosphere in Ulrich Hubner's harbor
well deserves its honorable mention. Lydia
Field Emmet's "Olivia," another Honorable
Mention, is one of her typical sweet, sym-
pathetic studies of childhood, and Bertram
Priestman's blue-toned, well composed
"Fish Market" (Hon. Men.), is simply a
modern imitation of Guardi. John C. Jo-
hansen's "Village Rider," has good com-
position and is truthful and natural, but is a
hackneyed canvas. The first prize canvas
by the Englishman, Charles Sims, "Pastor-
ella," is simply a prettily painted saccharine
little Idyll, with a good nude, no better than
Luis Mora can paint, and it passes compre-
hension why it won first prize.

But there are "Star" pictures outside the
prize winners, and one, and in this choice I
feel sure of the agreement of my fellows—
is Richard Jack's "Rehearsal"—a large in-
terior with figures and much detail, a can-
vas full of life and movement, the com-
position is admirable, the expressions of forms
and figures absolutely true, the old-fash-
ioned costumes and accessories, beau-
tifully painted. Another "Star" picture,
to my mind, is Emil Osterman's two-figure
canvas, "After Dinner," which, despite its
somewhat hot flesh tones, is life-like, full
of expression and a most skillful perform-
ance. And I must also speak, in closing this
first review, of Fred. J. Waugh's great big
"Surf and Fog-Monhegan," such a refresh-
ing relief after his Spring Academy mural,
and Franz Dens' large, stirring "Fishermen
Leaving Blankenburgh," a splendid rendition
of the clumsy fishing luggers of the North
Sea sailing away, fine in tone in color, and
full of movement. These are both "Star"
works.

JAMES B. TOWNSEND.

LONDON LETTER.

London, April 17, 1912.

At the Tooth Galleries, 155 New Bond St., a loan exhibition of paintings by the late Josef Israels is now on. The collection fully illustrates the development of the Dutchman's art and the growth of his mastery of the problems of light, together with increased feeling for atmosphere and broad effects. The influence of Rembrandt is apparent in a number of the later canvases, as in "The Anxious Family," a fine composition. This opportunity of studying Israel's genius at its various stages is extremely welcome.

Some excellent reproductions of portraits by Rembrandt and Velasquez, together with others by Dürer, Titian, Holbein and Raphael, are shown by Messrs. Braun & Cie of 62 Great Russell St. Their methods of reproduction are admirably suited to the various styles of the artists in question.

A memorial exhibition of works by the late James Aumonier is now on at the Goupil Gallery. Some of the artist's best efforts are among the 169 pictures on view and in no case is any example lacking in that genial appreciation of nature which distinguished him. His admirable interpretation of sunlight is exemplified in his "Dulas Valley" and "Sunlight on the Downs." A number of drawings and studies from life by William Orpen have also been exhibited here. These are most valuable from the point of view of the art student, and some studies of the nude are worthy of particular attention.

Among the most striking of the Academy pictures of the year will be a portrait of Mr. Lloyd George painted by Christopher Williams. The picture is life-size.

There is now at Messrs. Agnew's, Old Bond St., a second version of that masterpiece of Tom Girtin's, "The White House at Chelsea," the original of which is in the private collection of Mr. Michols. This is the watercolor that roused Turner to such enthusiasm and Messrs. Agnew have displayed it on their walls, side by side with a fine collection of Turner's own works, characteristic of different stages of his artistic career. The boldness of this arrangement is fully justified, for the Girtin holds its own for a certain quality of serenity and romanticism, which not even the Turners can rival. As the spectator realizes the quality of this interpretation of the charm of the Thames, he cannot but wonder what would have been the progress of this gifted artist had not death claimed him so young, and one remembers the generous tribute paid to him by Turner when he remarked, "If Girtin had lived, I should probably have starved!" The picture is on view for the benefit of the funds of the Artists' Benevolent Institution, an appropriate object since Girtin himself, in spite of his genius, died so poor that Turner paid for his tombstone.

In the Museums.

In the event of the scheme for converting the London Institution into a School for Oriental Languages being carried through, the Trustees of the British Museum will be presented with about a dozen of the volumes of its famous library. Among them is a First Folio Edition of Shakespeare's plays in perfect, untouched state. This was purchased by the Institution in 1806 from the library of the first Marquis of Lansdowne. A similar copy in its pristine condition fetched at a recent auction, £3,600.

In the Salerooms.

The sum of 99 gns. was paid at Messrs. Foster's sale on Apr. 3 by Messrs. Crowe for a set of twelve illus-

trations to Butler's Hudibras, ascribed to William Hogarth.

Among the contents of Stansted Park, the sale of which has now been concluded by Messrs. Giddy & Giddy, were an Elizabethan oak bedstead, which went for £52, a pair of Louis XV fire-dogs, which fetched 100 gns. and a Chippendale bookcase bought for 50 gns.

The Harden spurs and antique Scotch buglehorn, recently purchased at the Polwarth sale by Sir Harold Harmsworth Bt., have been presented by him to the Master of Elibank, whose family have been connected with the Scotts of Harden since the early-seventeenth century.

With the Dealers.

Some beautiful old Chinese porcelain is shown by Messrs. Dickenson & Son at 108 Wigmore St., W. Especially fine are a pair of Kylins in pale aubergine and dark green, of the Ming period, a pair of arrow cases and stands in "famille verte" of the Kang-he period, and a square vase with dragon in dark green and yellow, early Kang-he.

Among coins and medals on view at Messrs. Spink & Son's of 17 Piccadilly, W., are included a Stater of Metapontum with a head of Ceres (about B. C. 330), a Stater of Elis with a head of Hera (about B. C. 450) and a silver crown-piece of Edward VI, dated 1553. I also noticed a fine medal of Prince Charles Stuart, dated 1745.

Some Varied Notes.

It will come as a surprise to many to hear that Mr. R. L. Milne, who was connected with Messrs. Goupil & Co. of Bedford St., Strand, for upwards of twenty years, has recently left that firm to become manager of that of Messrs. Howell & Co. of the Museum Galleries, Museum St., W. C. Mr. Milne is a familiar figure in the London art world. Not only did he act both as manager and as London representative to Messrs. Goupil, but he also performed the office of honorary auditor to the dealers in the Fine Arts Provident Association, served on the Court of the Fine Arts Trade Guild and organized the annual dinner given to the Fine Arts Representatives.

Sir Edward Poynter, president of the Royal Academy and Sir Frederick Eaton, secretary of the Academy, have waited on the King and presented him, on behalf of the members of the Royal Academy, with a gift of watercolors, sketches and engravings in commemoration of his coronation. All sections of the Royal Academy are represented in the gift and the sculptors and architects are included equally with the painters.

The King has inspected at Buckingham Palace the watercolor portrait of King Edward VII executed for the Savage Club by Alfred Praga. Princess Henry of Battenburg is sitting to this artist for a portrait miniature.

In the Provinces.

The following have been appointed by the Secretary for Scotland to be members of the Board of Trustees for the National Galleries of Scotland for a period of five years: Mr. David Erskine (chairman), the Hon. Hew Dalrymple, Sir John Maxwell, Sir William Bilsland, Sir James Guthrie, Mr. John Findlay and Mr. James Murray.

L. G. S.

PRINCE'S GATE ART NOT HERE.

Despite published statements, it may be said that the art treasures in Mr. J. Pierpont Morgan's London residence at Prince's Gate, with the exception of a few silver objects, still remain there, and will not be brought over at present.

PARIS LETTER.

Paris, April 17, 1912.

The Society of French Pastellists is holding its 28th exhibition at Georges Petit's, under the presidency of Albert Besnard. Among others I noted portraits by Guirand de Scevola, Besnard, Gervex, René Guilbert, Abel Faivre, Léandre; landscapes by Léon L'hermitte, Gaston Guignard, René Billotte, Lévy-Dhurmer, Abel Truchet and André Dauchez.

At Tooth & Sons, Hughes Stanton has some forty interesting landscapes. Julien Lemordant shows a strong lot of drawings and watercolors at Chaîne & Simonson's. George Lacombe has also an exhibition at the Galerie Hesse.

In the Museums.

At the Musée Cernuschi, M. d'Ardenne de Tizac has organized a display of Chinese art. Several glass cases are filled with the collections of Comte Desmazières-Marchand. The Chinese paintings and the jades are most admired. Baron Henri de Rothschild has loaned a miniature Japanese garden and other patrons are M. Jacques Doucet, Cte. de Semallé, MM. Alphonse Kann, Petrucci, Worth and Hélot, Princess Eugène Murat and Cte. de Saryiges, all of whom lent generously from their collections.

The Pau Museum has acquired two bronzes from Paul Baulin. The Louvre has on show, the triple gift of Bonnat, the "Famille Amati," by Ingres, a Michel Angelo drawing and an Albert Durer.

Provincial museums will benefit by the Government purchases at the "Exposition des Indépendants," viz.: "The Flowers," by Blot; "Country Flowers," by Fornerod; "The Table," by Hugonet; "Holland," by Kerpelis; "Still Life," by Lépine; "Woman with a Basket," by Pann; "Peasant," by Rougeot; the "Kermesse," by Schulman-Gaspar; the "Waves," by Vasquez-Diaz, the bronze plaque by Jouhaud and the "Greyhound," by Nicot. It is gratifying to note that M. Bérard, the new undersecretary of Fine Arts, encourages the best modern artists.

From the Studios.

Everybody regrets the loss of Fernand Thesmar, the best enameller France had and whose works are in the Luxembourg, Sèvres, Limoges, Vienna and St. Pétersburg Museums.

The works were nude statues, I have seen and consider them really fine and not the least pornographic. They are entitled "Increase and Multiply," "The Damned Ones," and "Messalina," all strong subjects, and accepted by the Jury.

R. R. M. SEE.

COMING PARIS SALES.

Special Interview with
M. Lair-Dubreuil.

(From Our Own Correspondent)

Paris, April 17, 1912.

I had recently the luck to meet our premier auctioneer, the most active man in Paris, in his offices of the Rue Favart, near the Opera Comique.

Not satisfied with his labors in connection with the Roussell and Dollfus sales, M. Lair-Dubreuil is hard at work arranging for the Carcano and Doucet sales, and he favored me with further details as to the great May auctions. Indeed, as I have said before, 1912 will be a record year for auctions in Paris. I have given the details already of the Carcano and Doucet collections, and I must now review the Demachy, Surmont, and the Baroness de Gunzburg collections. Thanks to the courtesy of the auctioneers who appreciate the importance and influence of the *Art News* which I have the honor to represent, I have been favored with all the neces-

sary details, and this enables me nearly two months in advance of their sale, to review those important collections.

The Demachy Collection.

The Demachy collection is chiefly composed of decorative, not scientific works like the Doucet frescoes. There is, first of all, a set of four delightful Bouchers, representing cupids at play, then a farmyard scene in the best manner of Melchior Hondekoeter, a typical "Hunting Dogs," by J. B. Oudry, a small but important "Portrait of a Lady of Quality," by Franz Pourbus, and a pair of large Hubert Roberts of excellent quality, "The Waterfall" and "The Canal."

The "Portrait of Marie Therese of Austria" is attributed to Louis Tocqué, but it strikes me as more probably the work of a German artist.

There are a dozen lots of china, chiefly Oriental jars and vases, several mirrors and marble and bronze ornaments. The clocks and candelabras are numerous and of fine quality and will bring high figures. The chairs, bergères, and sofas are chiefly in Aubusson, are in a fine state and very important. The furniture (commodes, secretares, etc.), is of the same high standard—the tapestries are of the Louis XV. period, of Flemish make and will all sell well.

The fashion has set in to have a pleiades of "experts" for every sale, and at the desk to assist M. Lair-Dubreuil in this sale will be MM. Georges Petit, Paul Mathey, Manheim and Paulme & Lasquin.

The Surmont Collection.

The Surmont sale will take place at the Drouot, and MM. Paulme & Lasquin and Manheim, will again assist M. Lair-Dubreuil.

Among the first-rate prints in this collection there are six Baudouins, two Boillys, seven Debucourts, the famous de Launay, "L'heureux hasard de l'Escarpolette," after Fragonard, examples after the best known Greuzes, Huet, Lavreince (6) colored proofs by Janinet, Lecoœur, Sergent, not to forget other magnificent reproductions after Regnault, Saint-Aubin, Schall, Taunay and Vangort.

Among the pictures a genuine Lancelotti will excite many buyers. There is also a fine Lemoyne, a Nonnotte and a Tournieres.

The 18th century is well represented in this collection and miniatures by Hall and Fragonard, are mixed with lovely old jewelled watches and beautiful fans. Nor are the marbles and statues to be disdained, and I must also mention the Dresden groups and statuettes of the finest periods and marks. Early Chinese vases of the Kang-hi period, bronze candelabras, tables, commodes, showcases, all collected with taste. The drawing room suite is signed D. Jacob and the Gobelin tapestry is one of the Don Quixote set.

De Gunzburg Sale.

The Baroness S. de Gunzburg will sell her art works and furniture, old china, Oriental, Dresden and Sevres porcelains, ormolu mounted porcelains, sculpture and furniture.

There are 65 lots of German manufacture, chiefly Dresden, a dozen nice boxes, and a fine clock by F. L. Godon. The old furniture is signed by Philippe de Lassalle, J. Dubois and J. H. Riesener. The Beauvais suite is a charming one, composed of ten armchairs and two settees.

One can anticipate that Parisians will fight for these gems with their American and English cousins who will come over at the end of May, a month so delightful in the French Babylon.

R. R. M. SEE.

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AROUND THE GALLERIES

Mr. E. M. Hodgkins sailed on the "Mauretania" on Wednesday for London.

Mr. Hermann Hamburger with his nephew, Maurice, who have been in New York for some two months past, sailed on the "Mauretania" for Paris on Wednesday.

Mr. Rene Gimpel, of E. Gimpel & Wildenstein, sailed a fortnight ago for Paris.

Mr. Victor G. Fischer, accompanied by Mrs. Fischer, has engaged passage on the "Amerika" to sail the middle of May.

Mr. E. F. Bonaventure will sail for Paris May 2 on the new steamer "La France" which arrived yesterday on her maiden voyage.

Mr. George Durand-Ruel will sail for Paris some time in June.

Mr. James P. Silo and son will sail on the "Baltic" June 6 for an extensive European tour. They will also go to Stockholm to see the Olympic games.

MARQUISE DE CARCANO COLLECTION.

(From our own Correspondent)

I have had the advantage of accompanying M. Durand-Ruel on a visit to the charming elderly Marquise de Carcano and the opportunity of seeing her rare collection of pictures and art works at her residence in the Rue de Tilsitt. These will be dispersed in May by M. Lair-Dubreuil. I am one of the first amateurs to inspect the collection, and as many of the pictures will interest your American readers, that a special article would seem advisable.

Among the 19th century work, I remarked a Baudry, "Diana Beating Cupid;" ten Bonnats (Bonnat was a great friend of the house); a typical Bouguereau, "The Eldest Sister;" a Boutanger, "Nymph and Cupid," and a Gustav Brion.

The Vasclav Brozik is big and important, but I must hasten on to the masterpieces: The two Corots are indeed fine, the "Solitude," dated 1866, of large size, a view on Limousin, worth half a million francs or more, and the smaller example, "The Lake," in his best manner, none the less delightful. Then there is "The Wave," by Courbet, a dramatic seascape, of importance, and "The River," by Daubigny, a small but fine example.

But these are not all the "plums," and one is soon attracted by the most important Delacroix one could wish to possess, namely, the celebrated "Murder of the Bishop of Liege," the subject taken from Walter Scott's novel "Quentin Duward" (Ch. XIII), and which comes successively from the Orleans, Villot & Khalil Bey collections. There are four other Delacroix, all of sterling value, but one must pass many works, or your entire issue wouldn't be sufficient for a proper description.

A Great Fortuny.

And now one comes to the finest Fortuny ever painted. I hear that former Senator Clark once offered half a million francs for it, and may be its buyer at the sale. It is entitled "Spanish Weakling," a companion picture to the "Choice of the Model," in his collection.

There are five more examples by Fortuny, among which I will name "The Staircase," and two fine copies after Goya, "Maria Luisa and Two Children," and "Francisco Bayen y Subia."

The "Arab Encampment," by Fromentin is one of his best pictures, a delightful symphony in delicate greys. Three other Arabian subjects by Fromentin accompany this picture.

Of the Héberts, the best known and deservedly so, is the "Virgin and Child," dated 1883, a smooth, highly finished but delightful work. "His Little Musician" and "Nymphs," are less important.

The "Madon" and several Meissoniers are important, despite their small size, but everything is shadowed in the room by the "Salome," a yellow symphony by Henry Regnault, the last picture exhibited by that clever and subtle artist.

Emile Renard is represented by the "Breakfast of the Confirmation," Ribot by "A Philosopher," and then last but not least is the Théodore Rousseau, the magnificent "Chestnut Trees Avenue," the picture for which old Commodore Vanderbilt offered \$100,000 years ago. No one can tell what it will bring now, but it is perhaps the most important gem among all these jewels. There is also a very carefully painted panoramic view of the Alps by the same artist which will be hotly disputed, a fine cowpiece by Troyon, at his best, several works by the so-long over-rated Vollon, a nice Stevens, two Willems and a dreamy Zamacois.

The second portion of the collection is composed of watercolors and drawings, fifty-one in number, but lack of space obliges one to pass them in spite of their importance.

Fine Old Masters.

The third portion of the collection, including the old masters, which, although not numerous, are as a rule of the first rank. Especially good is the large Rubens' "Christ Mourned by the Holy Women," a work by the hand of the master, and not a school picture as so many which come on the market are nowadays. The Rembrandt, "Portrait of Artist's Sister," is from the San Donato collection and is a first rate work. It is recognized by Drs. Bode and Hofstede de Groot.

There are two Thomas de Keyzers, three-quarter length portraits, which deserve a special mention. They were disputed once by the late Dr. von Tschudi, but I cannot imagine anyone save a great painter who could have executed such works, although Cornelius Jansen van Cuelen, in his Dutch period, could have painted them.

The "River Scene," by Solomon Ruysdael, is a bit hard but fine in quality and state of conservation. The Veronese "Portrait of a Man," seems genuine, and is in any case a fine bit of painting.

The Ostade, Breklenkamp, Molenaer, Miéris, Gerritz, Cuyp, Auercamp, Michan, Breughel, are all interesting. I like less the Van Blomen and the Jordans. Before I finish with the old pictures I must mention a fine Greuze representing two female nudes regarding their reflections in a mirror. Some critics see Mlle. Ledoux in this picture, but I am inclined to the view that it is by the artist to whom it is given.

Rare Art Objects.

There are a few old drawings and nearly one hundred art works. These are being expertised by Mm. Manheim, and are all of importance.

Especially choice is the collection of enamelled and jewelled watches, the Oriental porcelains, the jades, and several clocks.

This coming sale promises to rival the one already reviewed, and may approach the total of the Roussel collection. It is made up of fine, genuine works bought at the right time by a woman of taste and discernment.

R. R. M. SEE.

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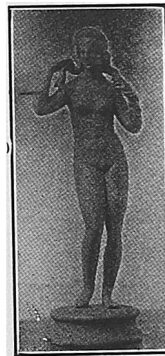
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